

JUN 27 1925

"THE KNOCKOUT MAN"
Ten Reel Mystery Picture
With Jack Perrin and Lucine Lawrence

Parson Stiles and his daughter Nellie, arrive in the town of Nevada and are horrified at seeing the mob fight. The Parson establishes a church and tries to teach the men to love their enemies. Dick Gordon, at the gaming table at the Red Ace Saloon, hears a hymn that draws him into the church--to look at Nellie, who plays the organ. He hears the parson preach, "Whoever shall smite thee on the right cheek, turn to him the other also." It wounds to Gordon like a bolt of lightning, but he promises to carry it out for Nellie's sake. He allows Bull Barrett, his ancient enemy, to smack him around, and even lets a little mob boss him without making back, much to the amusement of the saloon hangers-on who call him "the

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THE KNOCKOUT MAN

Photoplay in two reels

Story by Fred W. Williams

Directed by Edward Laemmle

Author of the photoplay (under section 62)
Universal Pictures Corporation of U.S.

JUN 27 1925

"THE KNOCKOUT MAN"
Two Reel Mustang Picture
With Jack Perrin and Louise Lorraine

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Parson Rhodes and his daughter Mollie, arrive in the tough town of Covelo and are horrified at seeing the men fight. The Parson establishes a church and tries to teach the men to love their enemies. Dick Conlon, at the gaming table at the Red Ace Saloon, hears a hymn that draws him into the church--to look at Mollie, who plays the organ. He hears the parson preach, "Whosoever shall smite thee on the right cheek, turn to him the other also." It sounds to Conlon like a fool's doctrine, but he promises to carry it out for Mollie's sake. He allows Bull Barrett, his ancient enemy, to knock him around, and even lets a little runt punch him without coming back, much to the amusement of the saloon hangers on who call him "the Coward of Covelo." Bull Conlon accosts and insults Mollie on the street and Conlon comes to remonstrate with him. Bull punches Conlon who makes no defense, gaining Mollie's contempt and disgust. Bull forces his way into Mollie's room and drags her into the saloon. Conlon, aroused by the minister's entreaty, rushes to the saloon and battles Barrett, knocking him out and rescuing the girl. The parson agrees that "turning the other cheek" doesn't apply to a case like this, but when Conlon kisses Mollie's right cheek, she thinks the bible motto applies very well to a case like this, and offers him the other.

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